

# ARCHITECTURE

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## PROFESSIONAL COMMENT.

THERE is to be an international exhibition in Tokio in 1912, and as Uncle Sam wishes to profit by his experiences in Chicago he has wisely appointed Francis D. Millet, of New York, who was director of decorations at the Chicago Worlds Fair, and Jacob J. V. Skiff, of Chicago, Director of the Field Columbian Exhibition, who was also Deputy Director-General at the Chicago Fair, to assist Francis B. Loomis, the former Assistant Secretary of State, in the commission which will represent this country in Tokio. At the last session of Congress \$1,500,000 was appropriated for the work of the commission. On September 1st the commission will visit Japan in order to confer with the officials of the exhibition in regard to the site and style of architecture of the American building, and upon their return, in the early part of next year, will begin active preparations so that the United States will be adequately represented in a manner which will reflect credit upon American architecture. While the United States is seeking information in Japan, Kametaro Hayashida, chief secretary of the Japanese House of Parliament and special ambassador of the Mikado, charged with the duty of compiling a report of the most improved architectural methods in vogue in America and Europe, sailed recently from New York, after brief stays at San Francisco, Chicago, Washington and this city. The ideas he gathers are to be used in selecting plans for the Japanese Diet's new building for which an appropriation of more than \$12,000,000 has been made.

DURING the recent session of the legislature of the State of New York the new position of deputy state architect was created with a salary of \$5,000 per annum. Mr. Francis Oliver, of New York, lately a member of the firm of Butler, Rodman & Oliver, has been appointed to this position, as an assistant to Mr. Franklin B. Ware.

DO you know Harry Herts, of Herts & Tallant? Well if you do you can possibly imagine what he said when the chairman of the building committee of the Brooklyn Academy of Music suggested to him that some of the little plaster boys, who help to decorate this place of amusement, would be more in harmony with the spirit of the city of churches if they were more thoroughly clothed possibly after the manner of other good little Brooklyn children in the annual Sunday school parade. In the newspaper interviews with the architect we are quite sure he was not properly quoted, but, notwithstanding this, the offending youngsters, or at least those close to the eye have been draped so as to be in accord with the spirit of the Borough across the bridge. The committee, however, is willing that the nude figures that are considerably above the eye shall remain in their original nakedness even though some Brooklyn ladies may be able to view them with all their attending horrors with the aid of opera glasses.

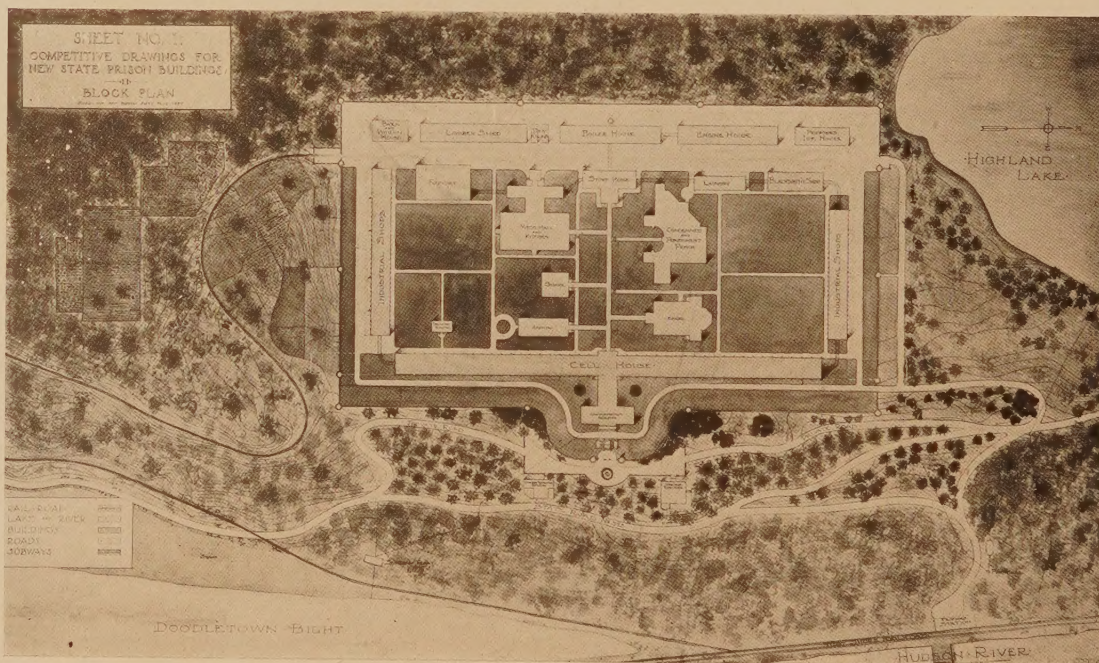
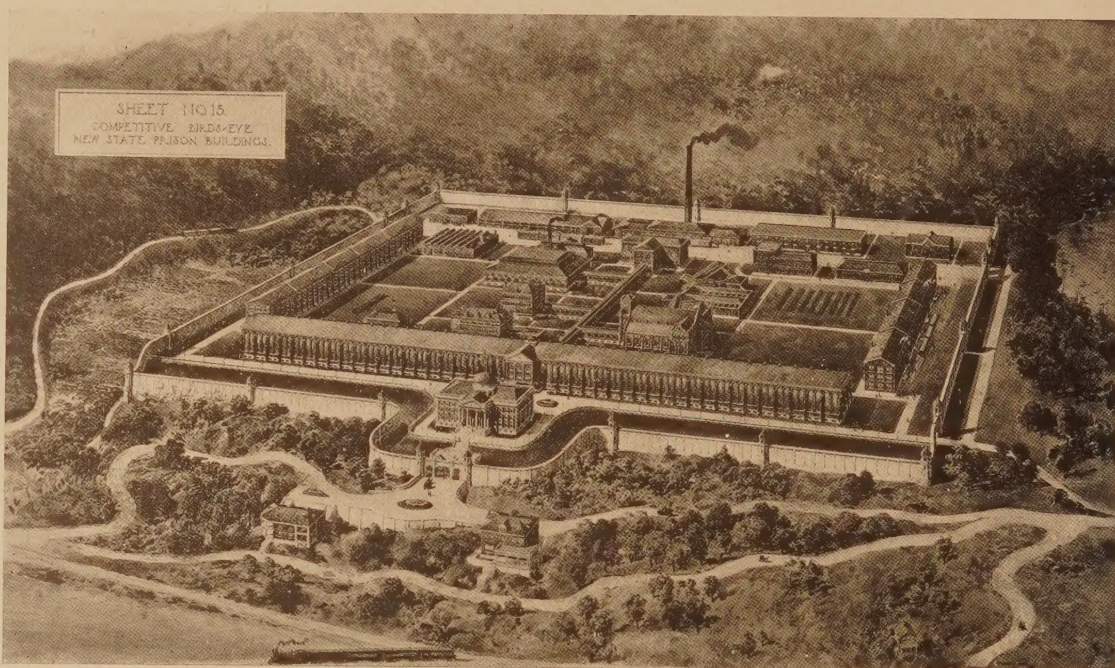
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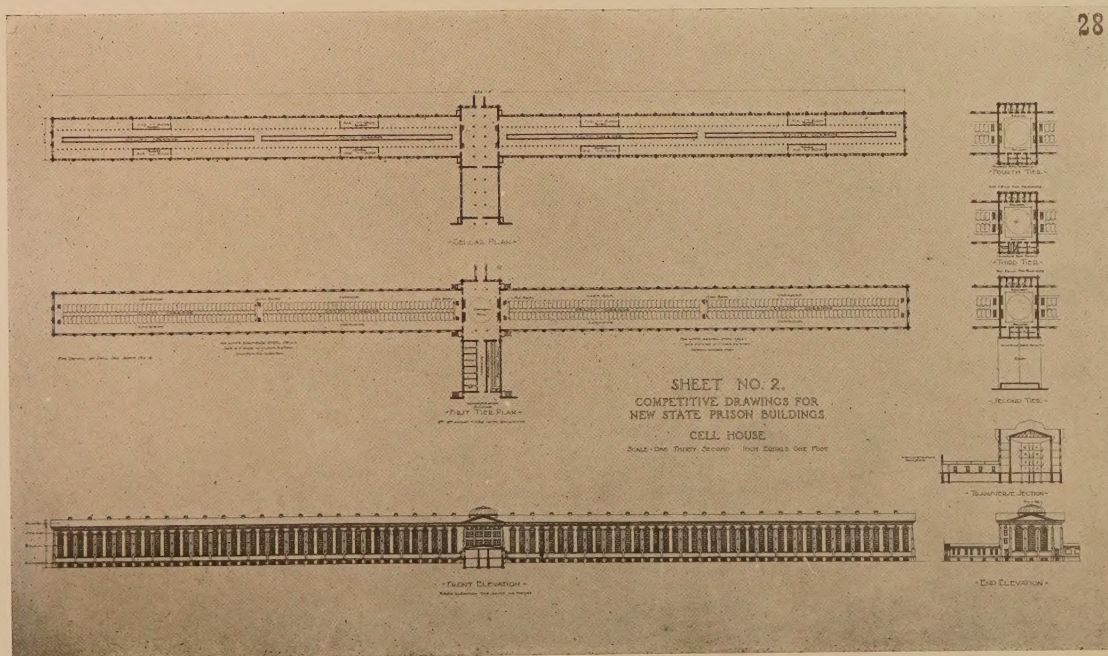
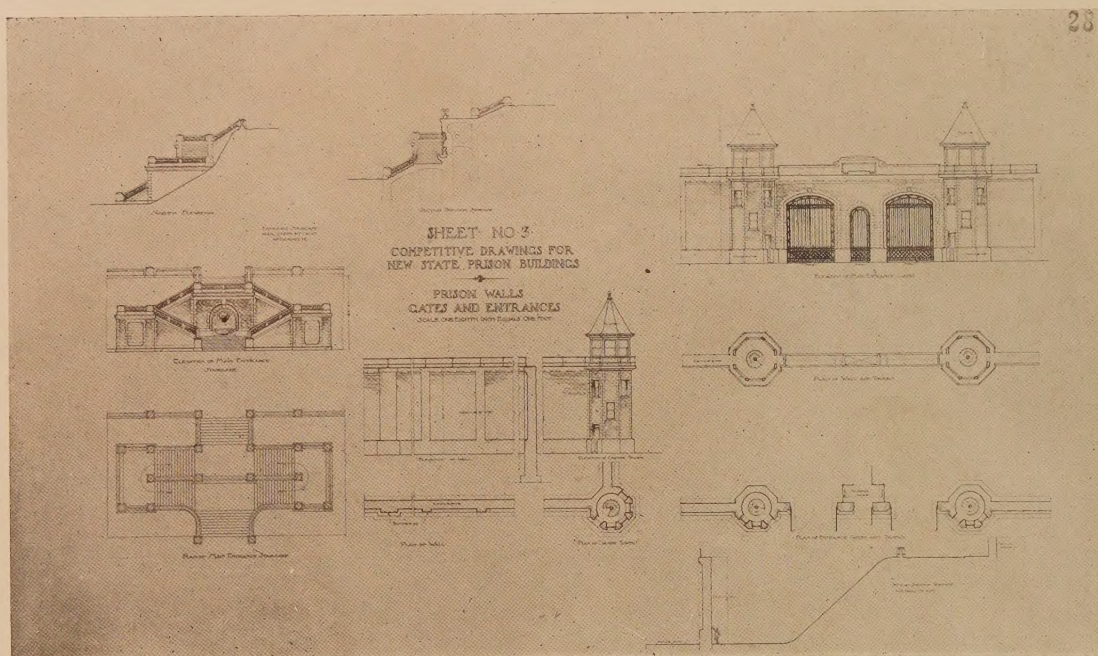
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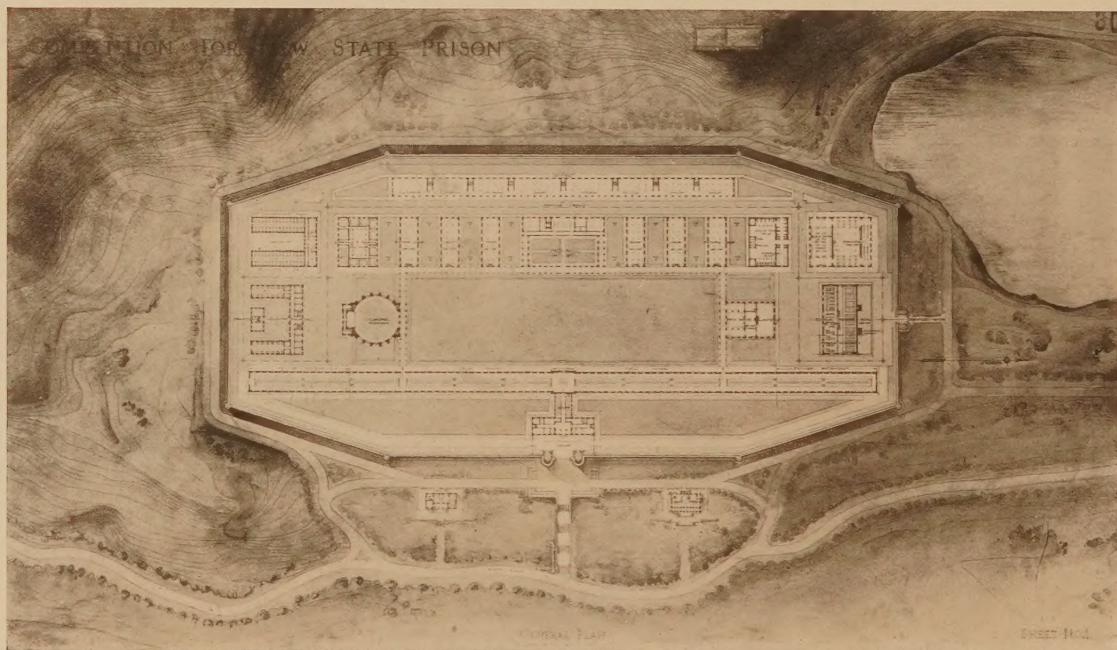
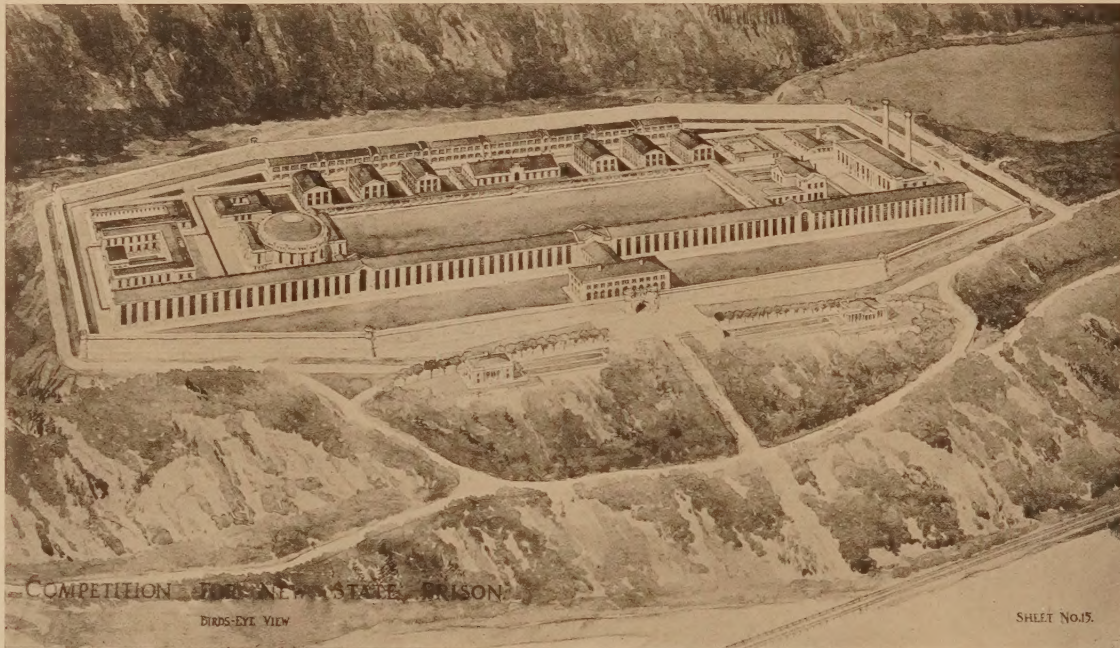




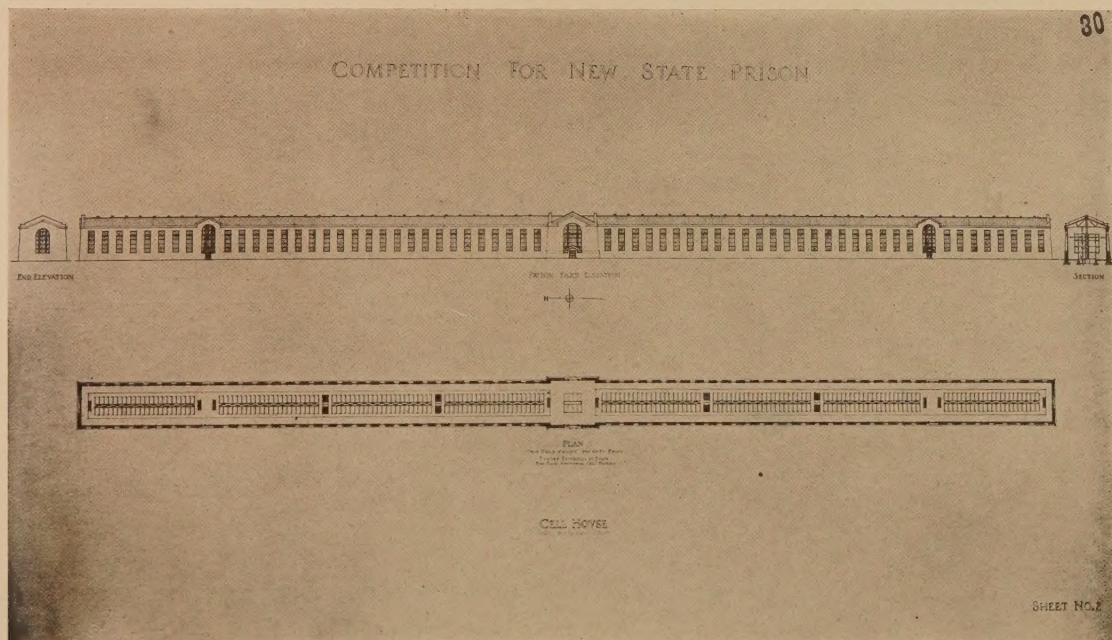
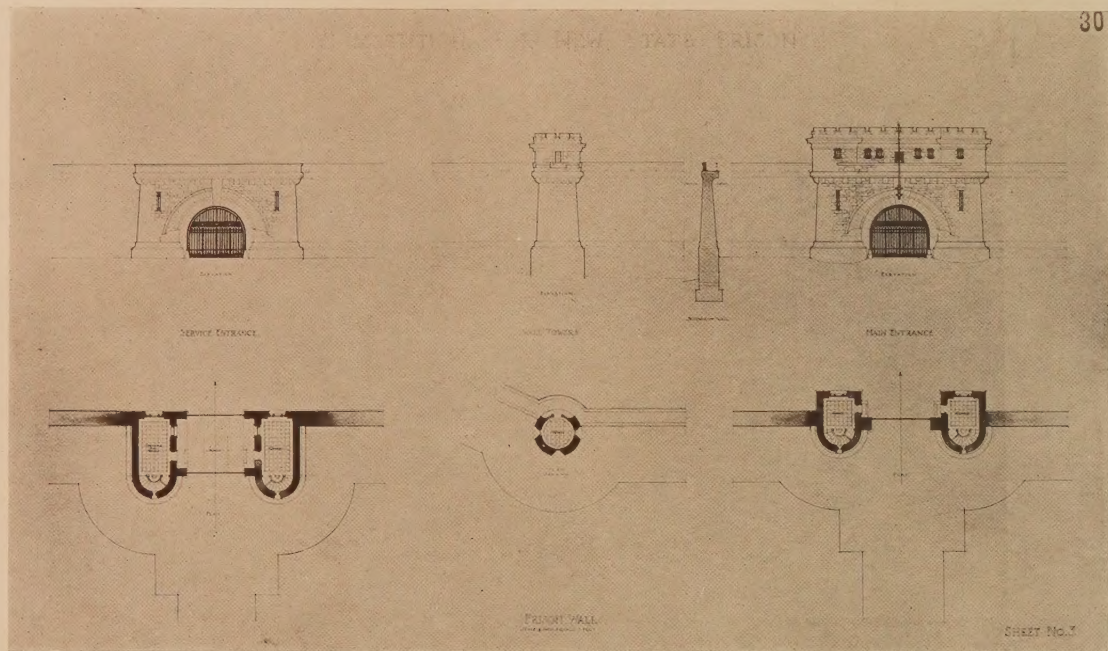




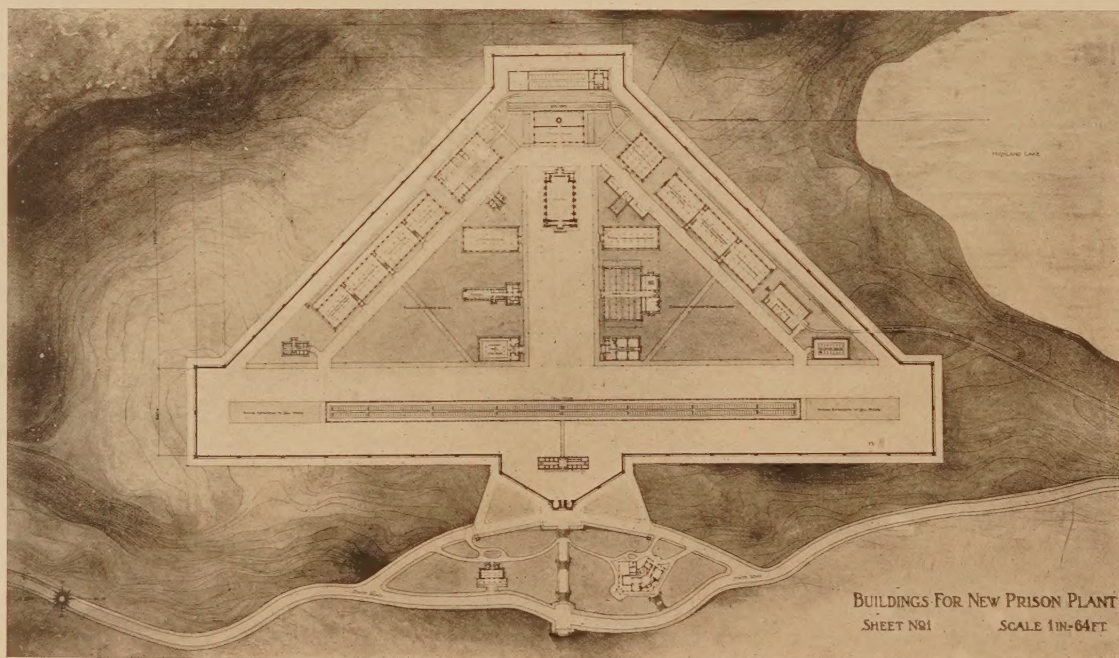
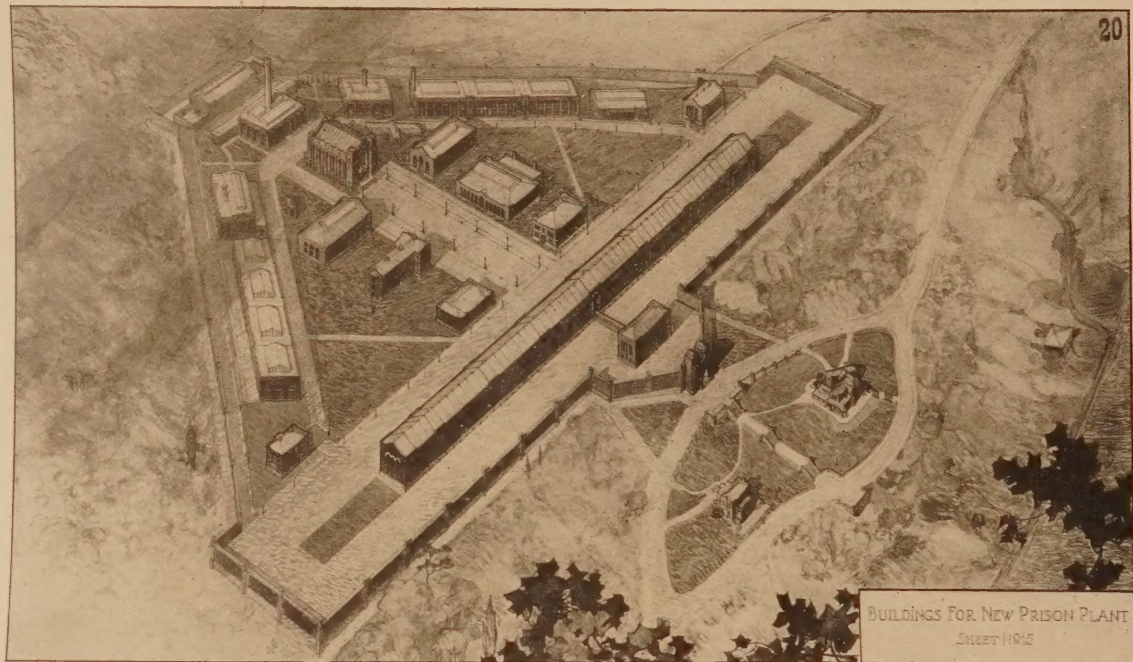




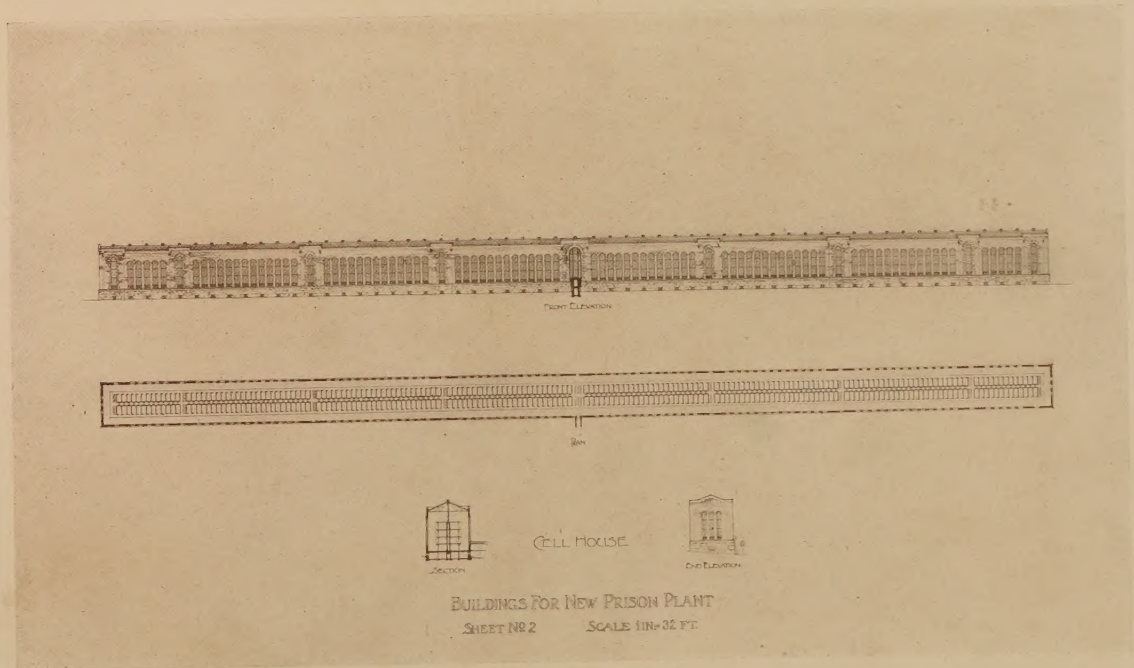
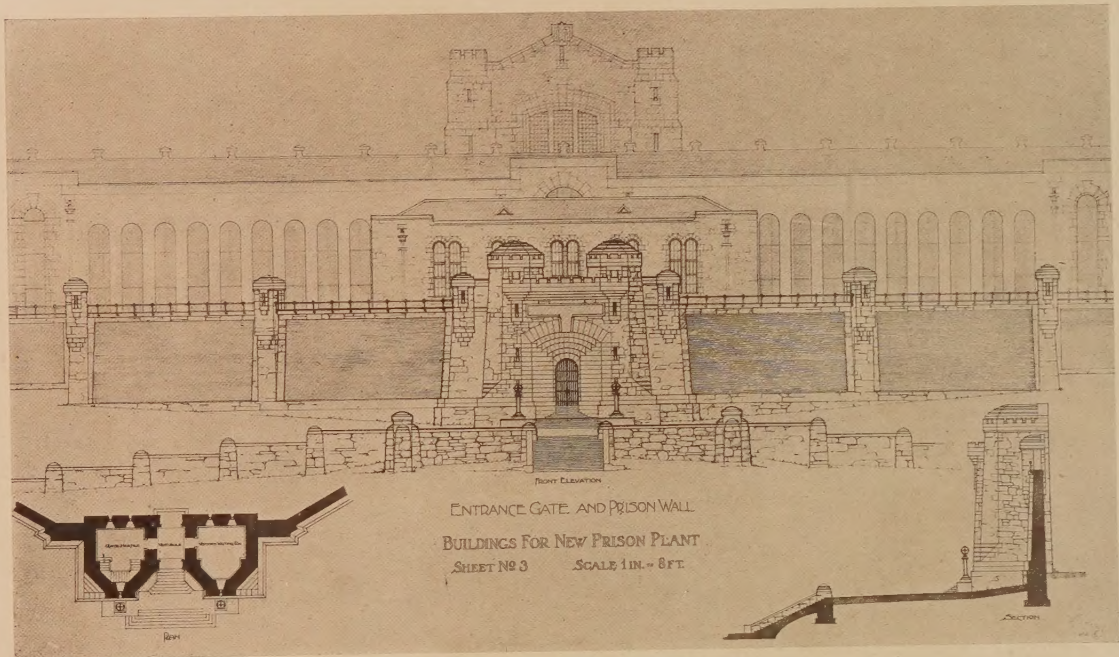














**E**VEN when one is bound up in the red tape, incident to securing a permit in the New York Tenement House Department, one cannot help feeling a considerable amount of admiration for a Bureau of the city government which is doing the magnificent work shown in Commissioner Butler's report for the year 1906, which has recently come to hand. This report, which is excellently illustrated, is quite the equal of the previous one issued by this Department, both in the clear manner in which the complicated statistics are presented as well as in the results which it records. Even a casual perusal of its pages demonstrates that the law is doing nearly everything that its friends hoped for it. It is however, to be regretted that the exceedingly technical manner in which the law is being enforced frequently alienates many of its best friends, but realizing this the Commissioner makes a defence in the early part of his report by stating that:

"The tenement house building business during the past several years has largely fallen into the hands of a class of men (building on speculation, not for investment) not trained to the business, who are therefore incapable of detecting transgressions of the law in the construction of their buildings, and are at the mercy of unscrupulous and incompetent architects and contractors. Certain features of construction such as fire-escapes, other means of egress in case of fire, widths of halls and stairways, minimum sizes of rooms, width of courts, etc., had therefore been greatly neglected, and deviations from the legal requirements were discouragingly frequent. With the mass of work to be done, and consequent infrequent inspection of each building operation, it was practically impossible to detect and stop at their inception all such transgressions.

"The enforcement of the act in the respects noted, and interference with practice such as above mentioned, were the real causes for the complaints which have been made to you and through the newspapers regarding the alleged 'oppression' of the builders by the department. I can positively assert that the competent architects and builders of the city heartily welcomed these actions on our part and have not been slow to express their approbation while the moral effect upon the others have been of value to the city and its inhabitants."

These statements are undoubtedly true and, therefore, behoves the better practitioner to suffer in silence for the general good.

The Commissioner, however, admits that the law needs some revision in minor points, and amongst other things he suggests a system of licensing superintendents of construction somewhat in the same manner as suggested by the report of the Building Code Revision Commission last December. In this particular the Commission states:

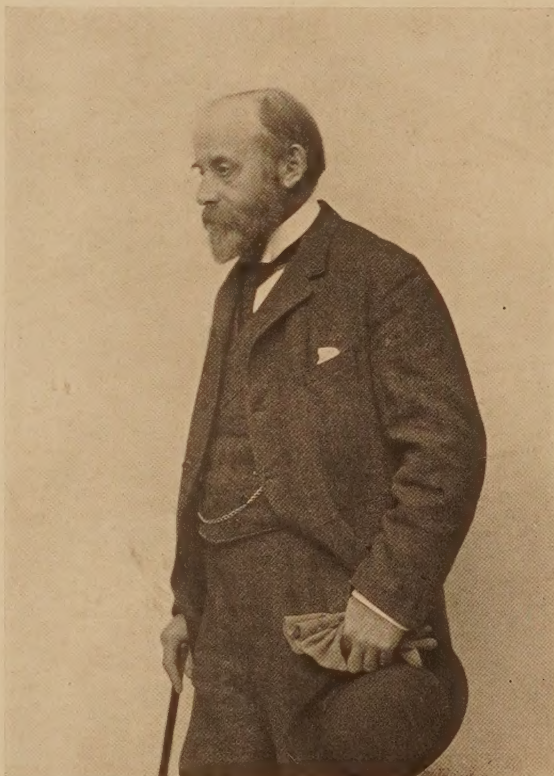
"The enactment of a law requiring that no tenement house shall be constructed save under the direct supervision of a competent architect or constructing builder, whose knowledge of the Tenement House Law shall be tested by a board of examiners consisting of at least two architects, two builders, and a representative of the department. The lay members of this Board to hold office concurrently with this Commissioner of this Department. The members of this board, exclusive of the representative of this department, to be experienced in tenement construction and to be remunerated from the proceeds of license fees paid by the applicants. Such license to be revocable by the Commissioner for violation of the Tenement House Act, or to be suspended for a given period. The holder also to be held to have punishable knowledge of and responsibility for such violations as are discovered in the buildings under his charge. It is believed that such a provision would entirely stop the present lax method of construction of tenements by untrained 'builders' on plans merely purchased from architects, and without the supervision of the latter."

The report also contains much information of great value to the sociologist and the real estate interests, as well as to the architect. Following the lines of the least resistance the five and six story houses on a forty feet lot have become the typical legal tenements. The average apartment provided for the New Yorker of to-day contain four rooms, and the provision of the law requiring separate water-closet accommodations for each family, has made the installation of a bath-tub so comparatively cheap, that but a very small percentage of houses are built without bathing accommodations. Fifty-five per cent. of the houses erected in the Borough of Manhattan have been designed with outer courts and the dark rooms and passage ways in the old law houses are being slowly but surely eliminated. The report also contains

carefully made maps showing the locations of new houses erected during the year covered by the report in the various Boroughs and, in addition, has a number of typical plans which make it a valuable text book for any architect's office.

**A**RCHITECTURE has little sympathy with the complaints in relation to the award in the competition for the new State prison for the State of New York. Our readers will remember that the program for this competition was condemned in unqualified terms by the Local Chapter of the American Institute of Architects. What has happened is just what might have been expected under the program. Furthermore, the very entrance into the competition by a member of the Institute was unprofessional, according to the printed circular issued by the Institute. Nevertheless, many

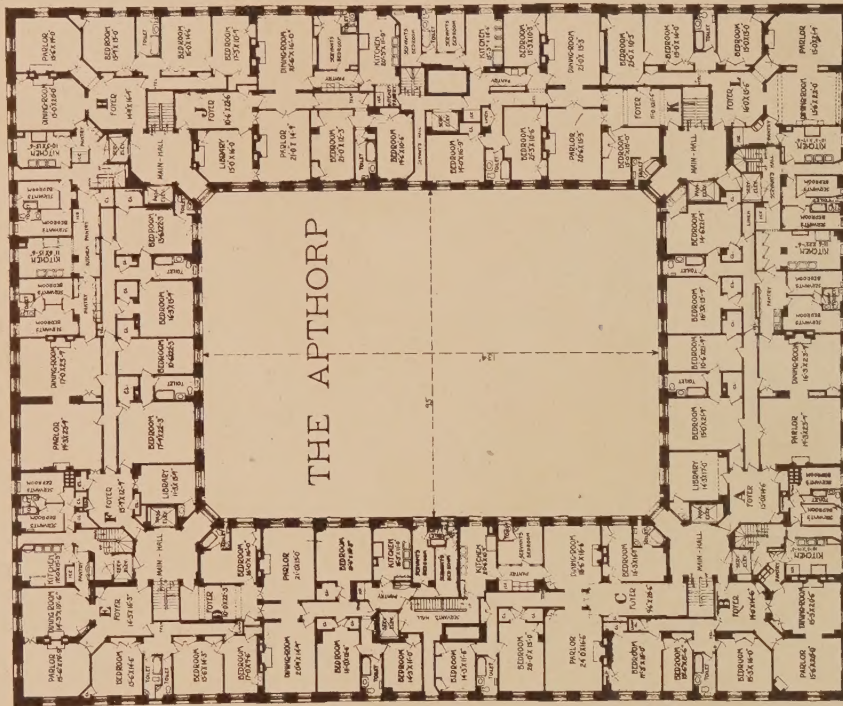
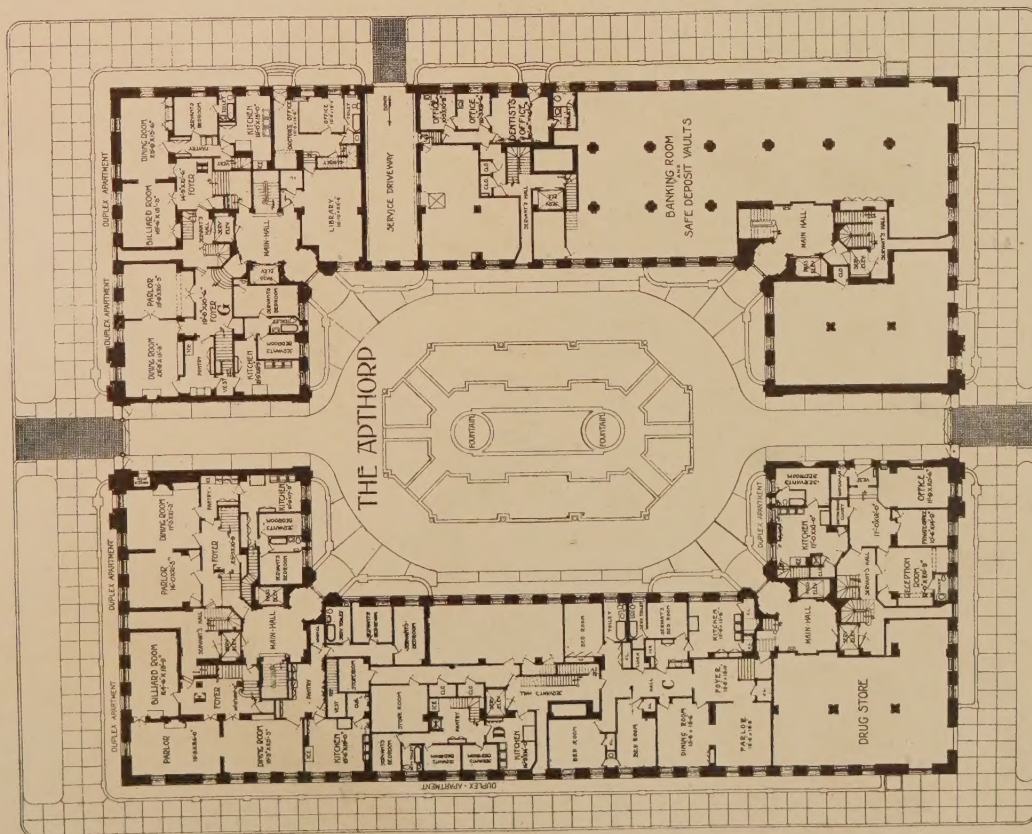
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Architects of To-day.

MR. ALLEN EVANS, PHILADELPHIA.





GROUND FLOOR AND TYPICAL FLOOR PLANS, THE APTHORP APARTMENTS, NEW YORK. (See plates LX, LXI and LXII)



(Continued from page 128)

members of the Institute, and even members of the New York Chapter entered and if they wasted their time they have themselves to blame. As some of these gentlemen were prominent in the profession it is likely that the Committee on Professional Practice and Competitions will do nothing towards calling them to account, and ARCHITECTURE therefore, agrees with the opinion expressed by our contemporary, *The American Architect* in stating that:

"When a Commission, in meeting objections to what might be termed an impossible program, is able to exhibit letters from a half score of architects, whose names are among those of the most prominent and able in the country, agreeing to accept the conditions and compete for the prize, it can hardly be criticised for assuming a somewhat independent position. Nor should we perhaps be too intolerant under such circumstances if some of the humbler members of the profession failed to recognize the difference between competing under outrageous conditions and some other infraction of the professional code where the matter involved was not a two-million-dollars commission."

Walter Cook, consulting architect to the Board of Estimate, has announced that a bill prepared by the legislative committee of the New York Chapter of the A. I. A. would be introduced in the Legislature next winter to improve the method followed in State competitions.

THE Executive Board of The Architectural League of America is desirous of obtaining designs for a Seal to be used in connection with the letter press of the League. There shall be a first prize of Twenty-five dollars (\$25.00), and a second prize of ten dollars (\$10.00). These prizes shall be awarded to the designs placed first and second by the Committee, which is to be selected by the members of the League in Convention at Detroit. The drawings are to be made on bristol board in India ink line. The actual size of the drawing to be between 2½ inches and 3 inches. The bristol board to be 12 inches by 9 inches. These drawings are to be forwarded to the Detroit Architectural Club, 92 Griswold Street, Detroit, Mich., not later than September 12. Drawings are to be accompanied by a sealed envelope containing the name and address of the author. No name or device is to be shown on the drawings.

SOMEWHAT in the manner of a reply to our editorial remarks regarding the inactivity of the architectural societies in matters directly pertinent to the profession, comes a letter from Mr. D. Knickerbocker Boyd, the President of the Philadelphia Chapter A. I. A., from which we quote:

"The excellent text matter in the last number of ARCHITECTURE is no exception to the rule. I am particularly interested in what you say therein about the American Institute of Architects making itself felt through its various Chapters as an organization of practical business usefulness to its members. I would even add to all members of the profession, whether belonging to the A. I. A. or not, and to the community as well.

"This is one of the very things which I have been aiming at ever since I became President of the Philadelphia Chapter last October. It may be of interest to you to see what our Chapter has endeavored to do along these lines and to learn some of the things which it has accomplished.

"To this end I am sending you a rough draft of a document which will, after some editing, and after some further additions have been made to cover the work which several committees are now doing, be sent to all the other Chapters

of the Institute, to the magazines, and others who might be interested. This contains an outline description of the past season's work and will be sent out by our *Committee on Affiliated Societies* which is one of several very efficient Committees which have been created this year.

"I feel that you will be interested particularly in the names and suggested work of these Committees in the minutes of the last regular meeting for the season. Included in the latter will be found mention of the report of the 'Committee on Drawings and Specifications' which has performed a most practical service to the profession. It has for many months held joint sessions with a like Committee appointed by the Master Builders' Exchange and they have thoroughly thrashed out a large number of questions raised by builders and sub-contractors relating to architects drawings and specifications particularly with reference to those used in estimating.

"The questions raised and the replies of this authoritative joint Committee were considered by the meeting to be of so much importance that the printing of the full report was ordered, the same to be bound and distributed to the nearly 400 members of the two organizations."

The Philadelphia Chapter is taking a forward step and deserves congratulations and encouragement. We are interested in the development of its program.

#### THE APTHORP APARTMENTS—THE LARGEST IN THE WORLD.

CONVENIENCES for promoting the physical comfort in housekeeping apartments and interior finish to satisfy the aesthetic taste of the most exacting have been combined in the Apthorp, 78th street and Broadway, in a manner that almost defies criticism, says the *Record and Guide*. That the head of a family drawing a salary of \$6,000 a year could not pay even the rent of one of the choicest suites of rooms in this attractive creation in architecture is interesting, but the devices introduced to make the inventive genius of man supply the needs of modern life are doubly interesting. To have ice whenever desired, without an ounce being brought into the apartment; to mail one's letters without going ten steps from the outer door of any floor; to have well furnished rooms under the same roof for guests whom one might be unable to accommodate and extra servants provided by the management; to have one's apartment isolated and yet on two floors, or a "duplex apartment"; to eliminate the possibility of explosion in the gas range by a novel arrangement in setting the pipe that carries off the odors; these are but a few of the improvements adopted in the erection and completion of the Apthorp and account in a measure for the rents, which run as high as \$6,500.

Incidentally it may be stated that although the first tenants will not be able to move in until September there remain only a few of the apartments to be leased. The Apthorp occupies an entire block, facing on Broadway, 79th street, West End avenue and 78th street. It is twelve stories high, not including the basement. The exterior is of limestone, with granite trimmings, and needless to say, it is fire-proof throughout. The kalameined doors, frames, sash and trim were made and erected by the Manhattan Fireproof Door Co.

The two features which impress one before entering the structure are first, its massive appearance from the street, and, second, the beautiful court in the center of the site. An archway, providing a carriage entrance, about twenty feet wide,



pierces the central part of the Broadway and West End avenue sides and leads into the court, 134 feet long and 95 feet wide. In the center of this is a display of horticulture that would grace a botanical garden, and around this, in turn, is the driveway. It will thus appear that those residing in the Apthorp do not descend from their conveyances until they are entirely excluded from the street.

The interior is a marvel of beauty and comfort. Immediately under the court is a service driveway, with entrance on 79th street. By means of this delivery wagons proceed directly into the basement, stop opposite one of the four service elevators, and leave the building by driving around the center of the floor. In the basement, also, are the huge refrigerating plant, eight filters and all of the latest contrivances designed for such a structure. The refrigerating plant is duplicated so that if there should be an unavoidable breakdown of one machine, there is no interruption to the supplies.

There are four passenger and six service elevators. They are so placed that if the unexpected should happen and one is temporarily disabled, the other could be used for both purposes. Between each apartment and the main corridor is a private foyer. The number of rooms in the apartments, exclusive of closets, varies from six to ten. In the decoration great variety is displayed. The popular periods appear to be those of Louis Quatorze, Louis Quinze, Louis Seize, Francis the First, Elizabeth, Adams, and Colonial. In a typical apartment the imagination can commune with the courtiers of the fourteenth Louis in one room and, entering an adjoining room, be transported to Elizabethan atmosphere. However, the Colonial predominates and some of the apartments are Colonial throughout. The lighting fixtures over the dining table especially those in keeping with the French periods referred to, are magnificently massive. The light is furnished free to the tenants from a large power plant located under the court. This location is another feature of the building as it eliminates all vibration from the engines.

The radiators are concealed, being placed under the window sill and covered with wainscoting. They are enclosed in a galvanized iron box, so that the cold air enters at the bottom and is heated as it passes upwards through the box and the register on the top. It was explained that this method precludes any draught of cold air in the room. A physician at St. Luke's Hospital remarked, recently, that a wintry blast, blowing against the window caused the pane to cool the atmosphere in close proximity to it on the inside. This caused a downward rush of air, which, being interrupted by the sill sent it across the room as a draught a menace to the patients. This is overcome by the contrivance adopted.

In the kitchen is another interesting device. There have been cases where a high wind, blowing down chimneys, have caused explosions in the gas range. To obviate even this remote possibility there is a break in the pipe that carries off the odors from the kitchen. The pipe is rectangular in shape from the range to the hood above. There is an interruption of about half a foot, and the pipe is continued in the regulation shape. The claim is made that the odors are carried off just as well as with a continuous pipe, while the danger of an explosion is rendered practically impossible. An incidental feature in the kitchen is the electric light on a flexible arm, whereby the globe can be placed over any part of the range.

An innovation is the maintenance of guest chambers on the twelfth floor, which is given up to these and the laundry. There are several of these in each corner, all provided with the very latest conveniences. They are available whenever any tenant has more guests than he can accommodate in his apartment. Without leaving the building they can be lodged as well as if they remained with their friends at least from the standpoint of physical comfort. Servants are provided by the management of the building, and everything that is required, with the exception of linen.

That the "duplex apartment" is still popular is apparent in the fact that the majority of the seven provided are rented already. The distinction in connection with these apartments is that the bed chambers and a sitting-room are on one floor, and the balance of the apartment immediately beneath. The reasons for such an arrangement are many, including the desire of a staircase effect, the keeping of servants on a different floor whenever desired the lessening of discomfort to the household if a member is returning very late in the evening, etc. With the exception of these "duplex apartments," there are ten on a typical floor. There are in all 104 apartments.

The laundry on the top floor is a revelation of convenience. It is provided with about 140 tubs, two large ironing-rooms, as many drying-rooms with steam-drying lockers, and an open space for sun drying. The pipes running through the steam dryers are hollow it having been discovered that such a pipe will not tend to damage garments like solid pipes. The steam passing through them is reported as responsible for this.

The Apthorp is equipped exclusively with Monroe solid porcelain refrigerators. In the refrigerators are coils through which brine is forced, so that whenever chopped ice is required for table or other purposes, all that is necessary is to set a vessel containing water, on the coil. The freezing process is very rapid.

A shaded promenade is provided on the 78th and 79th street sides of the roof. This will be one of the most attractive features, as the view therefrom is excellent. Playroom for children is also afforded, on the roof, the projecting pipes being so arranged as to give as much clear space as possible.

One "duplex apartment" on the first and second floors was designed for a physician. The professional rooms are on the first floor with a separate entrance on the 79th street side. The living rooms are immediately above.

Caen stone, from the environs of the French city of that name, has been used for surfacing the walls of the main corridors of all of the floors with the exception of the first floor stair hall, where marble was used. The stone is imported in powder form but it has also been used as shaped from the quarries. The fireproofing of the structure is supplemented by hose, so arranged that it could be used in emergency for a slight blaze without the necessity of calling firemen. The partitions and doors are fireproof. A cutler mail chute has been installed in each corner of the structure, running up through the main corridors.

The structure is owned by William Waldorf Astor. Clinton & Russell are the architects and John Downey the builder. Frank Williams did the painting and interior decorations. The marble work was executed by Batterson & Eisele and the architectural terra cotta by the Atlantic Terra Cotta Co. The tiling was set and the fireplace furnishings were made by W. H. Jackson Co.



## GIRARD TRUST COMPANY BUILDING.

ONE of the most beautiful banking buildings in the United States is the new home of the Girard Trust Company in Philadelphia. It is a marble structure built after the designs of architects Allen Evans of Philadelphia and McKim, Mead & White, New York. The Blue Ridge Marble Company furnished the Georgia marble which has no equal for beauty and durability and the cutting is the exquisite work of Wm. Gray & Sons. The dome covering the center of the building and perhaps the feature of the building was constructed by R. Guastavino Company.

REPORT OF THE STATE ARCHITECT ON THE  
NEW SING SING PRISON COMPETITION.

ALBANY, N. Y.

## THE BOARD OF AWARD.

*Gentlemen:*

The action taken by the Board of Award at its meeting June 12, 1908, in selecting by a majority vote plans No. 28, 30 and 20 in the order named for first, second and third place, the said action having been certified to me by Mr. George McLaughlin, secretary, June 13, 1908, has been given very careful consideration. I have also read with much interest the reasons, as stated in the minutes, given by each member of the Board explaining his vote. I am not convinced, however, that plan No. 28 is the best one submitted in this competition, my objections to it being as follows:

I think that a radical mistake has been made in dividing the prison yard in half by a group of buildings connected by corridors, making access and communication from one side of the prison enclosure to the other impossible except by crossing corridors or passing through buildings. This arrangement of buildings and corridors provides innumerable nooks and corners suitable for hiding places and this arrangement will require constant supervision.

The two main shops are located at opposite ends of the prison yard, about 1,200 feet apart. This would seem to me objectionable.

As to the detail arrangement of buildings, the plans of the general hospital are not good, the two-story bath, laundry and wash-house is undesirable, and I think the use of enameled steel cells will be found impracticable, even though the cost be not prohibitive—which I doubt very much.

While generally the arrangement of buildings is satisfactory, exception must be taken to the main shops with their major axes east and west. This arrangement prevents them from receiving sunlight on the long sides and this I consider objectionable.

The future extension of the cell block is one of the weak points in this plan. The competitor, probably realizing this, proposed three methods, none of them capable of being satisfactorily made without radically altering the plan. The proposed extension north and south, if made, would necessitate the tearing down of the prison wall at two points and when completed a deep recess or pocket will have been created in the prison yard. The second method proposed, *i. e.*, extension on the east and west axis, is out of the question on account of its orientation. We might as well consider "radial cell block" plans as to consider this method of extension. The third method, *viz.*, by building separate cell blocks back of the present cell block, is the best of three methods proposed; but, as before stated, the prison yard is already cut in half by the group of buildings on the center axis and

to further cut it up by building cell blocks in the only open space left would be unwise.

As to whether the design of the buildings is appropriate for the purpose or not, is a matter of opinion and taste. The style of architecture selected for the administration building, warden's residence and recreation quarters (buildings which will be seen by the public passing up and down the river) does not appeal to me as being appropriate. There is no reason why this Board, in selecting an architect, should not give this matter consideration so that the prison, when completed, will be a model not only from a prison standpoint but from an architectural standpoint as well. We can only gauge the competitor's ability in this respect by carefully considering what his ideas are as to the proper style of architecture to be used, and in this respect competitor No. 28 fails to meet the requirements.

To a certain extent, I do not criticise competitor No. 28 for his excess in cost over two million dollars because this is a common fault with all competitors and the responsibility for this condition of affairs will rest with those who drew up the conditions of the competition, requiring buildings and plant that could not be executed for the money available. I do, however, criticise this competitor for the *way* he has made his estimates of cost, using methods of figuring the cubic contents of buildings which do not give accurate results and which are misleading, thus forcing the figures so that the apparent cost would come within eighty-eight dollars of the two millions available.

My preference for first choice is plan No. 30 and, briefly stated, my reasons are as follows:

The arrangement of buildings around a large open court provides ample sunlight, free circulation of air and good ventilation, which are so necessary. The yard is not cut up by buildings and corridors as in the case of No. 28. The architecture of the buildings throughout and particularly of the walls and buildings to be seen from the river is most appropriate and in keeping with the character of the institution. The material proposed for the buildings, *viz.*, native stones, can be quarried on the site by prison labor and no better building material can be found. I admit that in some of the details of the buildings this competitor does not appear to be as familiar with prison requirements as does competitor No. 28. On the other hand, the design submitted by competitor No. 30 indicates that he is much better qualified architecturally than competitor No. 28 to design a prison which will be a credit to the Board and the State of New York. If I were the sole judge of the competition, I would not hesitate to award first place to plan No. 30.

The Board of Award is composed of seven members, five of whom have selected No. 28 as their first choice. These five men are all more familiar with the requirements of a prison and therefor better qualified than I am to say which of the plans submitted meets the requirements from a prison standpoint. The original law governing this competition did not contemplate that the State Architect should have more than one vote. According to the amendment passed last winter, his concurrence is necessary before an award can be made. I should consider the proper use of the power of non-concurrence (amounting to a veto) as applying to a condition that might arise if a poor plan has been selected by the Board as its first choice. I cannot say that such is the case, although I do not think plan No. 28 is the best one that the Board could have selected, and it would be



with a great deal of reluctance were I to concur with the findings of the Board in placing plan No. 28 first.

Such an award would be subject to serious criticism, which the majority of the Board must be prepared to meet. I feel confident that the criticisms I have made will be sustained by others. Appointed a member of the Board of Award on account of my official position as State Architect, with practically a veto power which I do not feel justified in using, and having at heart the best interests of the State, I earnestly beg the Board to reconsider its former action.

Respectfully submitted,

FRANKLIN B. WARE,  
*State Architect.*

## THE DEVELOPMENT OF POLYCHROMATIC EXTERIOR GLAZE DECORATION.

ALL who are interested in architecture and the ceramic arts are familiar with the growth and development of glaze decoration, says Herman A. Plusch in the *Ceramic Studio*. The porcelain tower at Nankin, built 833 B.C., was one of the best examples of exterior polychromatic glaze decoration. The Assyrians, Egyptians, Italians, and Spaniards have all left many beautiful examples of what has been done with colored glazes applied to building exteriors and interiors—some of them date back to 3000 B. C.

The glazes mostly used by the Ancients and during Mediaeval times were the transparent lead, and in some cases—as in Lucca Della Robbia's work—the opaque tin enamels. The best examples of polychromatic glaze work are to be found in the Mediterranean countries. The clear air, colored skies and changing waters furnished inspiration for the early Ceramists and they have handed down to posterity records of color which will neither fade away nor be destroyed by the ravages of time.

The Greeks, not satisfied with monochrome for their beautiful marble temples and public buildings, embellished them with various colored paints—it almost seems a sacrilege to us; but what was the effect? They have stood the architectural criticism of centuries, and are now being reproduced in more durable material.

Terra Cotta modeled in every conceivable design, glazed with every known color and texture, is within the reach of every architect, and there is no reason why, with all of our advanced methods of manufacture and the discovery of the lost arts of glazing, more monuments of architectural beauty, such as the Academy of Music in Brooklyn, will not be erected.

This building of Byzantine architecture, modeled in high relief and glazed in oriental tones, covers a city block. While the glaze color treatment on this building has been criticised by some, this is no reason why polychromatic glazed exteriors should be condemned. Those who criticise this sort of work, with an idea of condemning it, stand in the way of architectural and ceramic progress—and, incidentally, in their own light. This is the only means of beautifying our cities with a sanitary, fireproof and weather proof material.

The pyramids are crumbling and the hieroglyphics are being lost while the history of the world and the religion remain for us intact on records of burnt clay.

Now a word in more detail concerning polychromatic exterior glaze decoration in its present state of development as found in the United States. Most of the examples of this work are to be found in the Eastern States. The Parkhurst

Church in New York was the first large polychromatic exterior to be used in that city. This building is scarcely five years old. The color scheme on it, while attempted in a very conservative manner, is nevertheless good; that one must approach the building very closely to get the beautiful effect of green and old-gold in combination. Deep blues, yellows and creams melt into each other and on the whole produce a very quiet, sombre, and still refined effect.

Go across to Brooklyn and look at the St. Ambrose Church and see bright blues, greens, yellows, reds, siennas and white used with less conservatism. Is the effect any the less attractive? The synagogue in Pittsburgh in yellow, green and blue and with its colored dome is a gem of architectural beauty in the residential section of that city. The elephant house now being erected in the Bronx Park will be a revelation in glazed exteriors with its shaded old-gold and deep green, its various blues and creams. The whole effect will be oriental in the extreme and in keeping with the purpose and surroundings of the building.

Much more could be written on the artistic value of glazed polychromatic exterior but this article would not be complete without a word regarding the architectural and commercial value of the same. Clay, yielding itself to the hand of the modeler, is easily made to express the feeling of the human mind; combine with this advantage the ease of securing a sanitary, weather and fire-resisting material—to cover and protect such modelling—selected with a view toward producing the best color values, and we have a building material unsurpassed by anything ever at the disposal of the ancients. Our present day terra cotta is structurally efficient, and our glazes defy the severe mechanical stresses exerted upon them, the physical action of heat and cold, and the chemical action of our atmosphere.

With such durable materials at hand the reputation of the architect who successfully employs the colored glazes for exteriors will be assured and lasting. Glaze composition, texture, and the degree of fusibility are very vital points which need consideration in connection with exterior work. The soft, porous and heavily applied mat glazes so desirable for interior decorations must not be considered for exteriors, hard glazes, and those well incorporated with the body are essential, not necessarily lustrous glazes although they present some advantages.

Tone must also be carefully handled—while the material for interior work changes very little in tone after being placed, exteriors must necessarily become softened by time—consequently a structure when erected in soft tones when aged will not produce the desired effect; whereas the more or less aggressive color scheme will eventually tone down to what was originally intended.

It behooves us to use our best judgment in expressing our opinions on these attempts at old world restorations in our new country, and, judging from the successful attempts made in this last decade, the employment of colored glazes on building exteriors has a future of interest to all, especially to the lover of architecture, the architect and the ceramist.

As a progressive race we have adopted that which is best in old world culture, science, art, literature and music. We have also adopted a great deal of old world architecture. Now comes polychromatic glazed exteriors to be developed in accordance with the American taste and by American architects and ceramists.



## CONFUSION OF THE TERMS "ASPHALT" AND "PITCH."

ANY one who has had frequent occasion to read specifications for roofing or waterproofing has probably noticed the indefinite way in which the terms "asphalt" and "pitch" are often used. Sometimes they are assumed to mean one and the same thing, sometimes they are regarded as alternates and sometimes asphalt will be mentioned where the context and general practice clearly indicate that coal tar pitch is meant. And this is found not only in specifications for unimportant work, prepared by men of limited experience, but occurs in the case of engineers, architects and contractors of wide reputation, engaged on large and costly undertakings. Indeed, among those who have not given this detail careful attention, the word "asphalt" seems often to carry a sort of glamor that results in its use where any material of this character is to be specified.

As a matter of fact the general term is pitch, and it includes all substances of that nature from whatever source, the dictionary definition of asphalt being "mineral pitch." Therefore, while all asphalt may be called pitch, all pitch cannot be termed asphalt. Of the kinds of asphalt pitch, or more briefly, asphalt, that can be used for waterproofing, there are barely four or five out of fifty or more varieties that are in any respect suitable for such purposes. Of the other kinds of pitch there is only one, coal tar pitch, that can be considered for such work.

As between the two, engineers who have taken the time to investigate their relative waterproofing qualities are practically of one opinion, that coal tar pitch is at least as good as any asphalt. Evidence as to the correctness of this statement is being constantly furnished from old buildings where coal tar pitch has been in use twenty and thirty years and yet is chemically, mechanically and in every other respect in exactly the same condition as when first applied.

When asphalt is specified in the lax manner above described, the chances are much in favor of coal tar pitch being used, as few inspectors are capable of distinguishing between the two, and coal tar pitch is from 25 to 50 per cent. cheaper. Bidders who estimate in good faith on the use of asphalt find their figures too high for consideration, and to get the work must either get the specifications relaxed or if less scrupulous, use coal tar pitch anyway, a practice that cannot well be defended.

In either case injustice is done to the reputation of coal tar pitch, as it must bear the reproach of being "something just as good" or else travel under a false name and miss the credit of its own good performance. It would be far better from both an ethical and an engineering point of view if accurate terms of specification were arrived at in the first place, and used with a proper understanding of their meaning. If asphalt is required, it should be specified by brand or place of origin, and if coal tar pitch is desired, it should be plainly specified as such.

## BUILDING DETAILS

BY FRANK M. SNYDER, ARCHITECT.

THE architectural profession has in *Building Details*, by Mr. Frank M. Snyder, one of the most valuable works which has ever been offered to it.

There are many reasons why this is so. We have had books on details before and of course the architectural library is replete with illustrations, photographs, and measured

drawings, but none have been prepared with the same point in view as Mr. Snyder's.

In the first place, the exquisite draughtsmanship sets an ideal for every active architect or draughtsman into whose hands it falls, and there is no doubt that precision in draughtsmanship tends towards precision in study, design, and also execution of work. Careful working drawings have a distinct influence on the mechanic in his translation of the work of the mind into matter, unconscious of it though he may be. Therefore this splendid presentment of the subject matter works for the good of future architecture.

The subjects have been chosen with a rare discrimination, every thing that is shown is a typical example of the best of its class, and very wisely has the author made his selections, not only from monumental and costly works, but from the smaller every-day problems which constantly arise in the office. In showing the manner in which these problems have been solved, not only from the mechanical, but also the artistic standpoint, by some of the leading members of the profession the author has given information of inestimable value to the draughtsman and student.

Inasmuch as each subject has been checked and measured at the building and only those made use of which have proved successful, there is nothing which is not practical, successful, and valuable.

By showing a photograph of the actual completed work the draughtsman sees the results achieved and is saved much time of purposeless study, the architect saves the price of the whole work in the salary of one draughtsman on one job.

We repeat, it is a work which is more valuable in a financial sense than any other like work. The price is \$1.85 net per part, New York exchange, and is for sale by the publisher, 2754 Broadway, New York.

COLONIAL architecture is ever popular on account of its elegant simplicity and dignified beauty which is carried throughout the interior by the use of old mahogany effects for the doors and white or ivory enamel for the standing trim.

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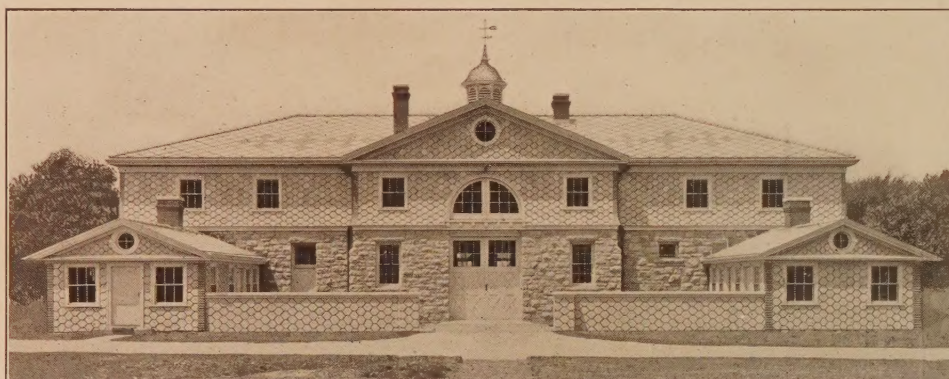
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